

# Madrigals

Book VIII *Voces Intimae*

Version B for countertenor, two tenors and baritone



Texts: Oscar Wilde and Lord Alfred Douglas

Music: Clive Strutt

ES Verlag



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**Cover Illustration:**

Édouard Manet's 1879 oil painting on canvas, *Chez le père Lathuille*

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**Version B for countertenor, two tenors and baritone**

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The rescored Version B of Madrigals Book VIII *Voces Intimae* is for countertenor, two tenors and baritone (soloists or small choir, or solo countertenor plus a small choir). The poetic texts are by Lord Alfred Douglas (nos. 1 *Fourth Sonnet to Olive*, and 5 *Third Sonnet to Olive*), and Oscar Wilde (nos. 2, 3, and 4 – *Her Voice*, *My Voice*, and *Our Voices*, the last being a combination of the previous two madrigals, which are performed singly, then in combination). The rescored version was intended for submission to the Society for the Promotion of New Music (SPNM), London for one of its workshops that was held on August 9th 1993 in Glasgow in association with the Hilliard Ensemble.

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MADRIGALS by Clive Strutt  
Book VIII<sup>B</sup> "Voces Intimae"

(Duration: 9'54'')

## Nº 1 "Fourth Sonnet to Olive"

(text by Lord Alfred Douglas)

(Duration: 1'16")

M.M. d. = 80

Counter Tenor  

 My thoughts like bees — ex-  
 Tenors { I (My thoughts — )  
 II (My thoughts — )  
 Baritone (My thoughts like bees — explore — )

--plore all sweet-est things — To  
 like bees ex---plore all  
 ex---plore all sweet--est things  
 all sweet-est things — To

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f  
 fill you the hon---ey comb of praise, Lin--ger in  
 sweet--est things Lin---ger in ros--es and  
 Lin---ger in

f  
 fill you the hon-ey comb of praise, Lin---ger in  
 white jas--mine sprays, And daff-o-dils that

white jas-mine sprays, And daff-o---dils that

ros-es and white jas--mine sprays, And

ros-----es, and white jas-----mine

stand In- yellow rings In the clear air they

stand in yell-ow rings In

daff-o-dils that stand in yell-ow rings.

sprays. In the

Handwritten musical score for voice and piano. The score consists of ten staves of music with lyrics. The vocal part uses soprano clef, and the piano part uses grand staff notation. The key signature is B-flat major (two flats), and the time signature varies between common time (indicated by '8') and 12/8. Dynamics and performance instructions like 'dim.', 'mf', 'mp', 'cresc.', and 'f' are written above the staves. The lyrics describe a melancholic scene with muted strings and a blue sky.

moan on mut-ed strings, And the  
the clear air they moan on mu-ted strings, — And the  
They moan on mu-ted strings, And the blue  
clear air they moan on mu-ted strings, —  
blue sky of my soul's sum-mer days  
blue sky of my soul's sum-mer days shines,  
sky of my soul's sum-mer days shines with your  
And the blue sky of my soul's  
shines with your light, And through  
shines with your light and through pale  
light, and through pale violet  
sum-met days shines with your

pale vi-o-let ways, — Birds bear your name in  
vi-o-let ways, — Birds bear your name in beat-ings  
ways Birds bear your name in beat-ings  
light — And — through pale vi-o-let ways  
 $\left\langle \begin{array}{c} \text{beat-ings of their wings.} \\ \text{of their wings.} \end{array} \right\rangle$   
of their wings. I see you all be-decked in bows of  
Birds bear your name. I see you all be-decked in bows of  
A--gainst new ris-en suns, New  
A--gainst new ris-en suns, New  
rain, — New showers of rain a--gainst new ris-en suns,  
rain, New— showers of rain a-gainst new ris-en suns,

cresc. ----- f = mf      mb

tears a---gainst new\_ light of shin--ing joy. My youth, equ-ipped to

cresc. ----- f = mf      mb

tears a---gainst new light of shin-ing joy.

- - - - -

My youth, equ-ipped to  
mb cresc. ----- f ---

go, turns back a---gain, to the

Throws down its hea-vy, hea-vy, pack of

Throws down its hea-vy pack of years and

go, turns back a---gain, throws down its hea-vy pack of

(cres.) ----- mf f

gol-----den house a gol-den boy.

years and runs back, a gol-den boy.

runs Back to the gol-den house a gol-den boy.

cresc. ----- f

years and runs back to the house a gol-den boy.

## Nº 2 "Her Voice" (text by Oscar Wilde)

(Duration: 2' 30")

COUNTER TENOR / M.M. L. = 80

The wild bee reels from bough-to-bough With his furr-y-coat and his  
 TENOR I dim.  
 The wild bee reels from bough-to-bough With his furr-y coat and his  
 CT dim.  
 gau-zy wing, Now in a li-ly cup, and now Set-ting a jac-inth bell a-  
 Tz sfz psub. - - - - -  
 gau-zy wing, Now in a li-ly cup, and now Set-ting a jac-inth bell a-  
 CT sf dim. mf cresc. - - - - -  
 - swing, In his wan-der-ing; Sit clo-ser love: It was here I  
 I sf dim. mf cresc. - - - - -  
 T - swing, In his wan-der-ing; Sit clo-ser love: It was here I  
 II mf  
 Here I

Bar. | : - | - | - | 9 | - | 13 | - | 6 | - |

(cres.) - - - - - f dim. mf - - - - -  
 trow I made that vow, Swore that two  
 (cres.) - - - - - f dim. mf - - - - -  
 trow I made that vow, Swore that two  
 cresc. - - - - - f mb mf cresc. - - - - -  
 trow I made that vow, Swore that two  
 mf f mb mf cresc. - - - - -  
 Here I made that vow, Swore that two

*f*

Lives should be like one  
(cres.)

•8 Lives should be like one as long as the sea-gull loved the-  
(cres.)

•8 Lives should be like one as long as the sea-gull loved the  
lives should be like one

I

T •8 sea, As-long as the sun-flow-er sought the sun It shall be, I-

II

•8 sea, As-long-as-the sun-flower sought the sun It shall be, I

I

T •8 said, for et-er-ni-ty 'Twixt you and me! Dear friend, those  
II

•8 said, for et-er-ni-ty 'Twixt you and me! Dear friend, those  
dolce

Look up-ward where the

•8 times are ov-er and done; Love's web is spun.

•8 times are-ov-er and done; Love's web is spun. Look up-ward where the

CT | The score consists of six staves of handwritten musical notation for two voices (CT and TII) and piano. The music is in common time, with various dynamics like *p*, *f*, *cresc.*, *dim.*, *mf*, *mp*, and *leggiero*. The vocal parts are in soprano range, and the piano part includes bass notes and chords. The lyrics are written below each staff.

pop-lar trees Sway and sway in the sum-mer air, Here in the vall-ey  
 TII |

pop-lar trees Sway and sway in the sum-mer air, — Here in the vall-ey  
 CT |

ne-ver a breeze Scat-ters the this-tle - down, but there Great winds blow  
 TII |

ne-ver a breeze Scat-ters the this-tle - down, but there Great winds blow  
 CT |

fair From the might-y mur-mur-ing mys-ti-cal seas And the  
 TII |

fair From the might-y mur-mur-ing mys-ti-cal seas And the  
 CT |

wave-lashed teas. Look up-ward where the white gull screams,  
 TII |

wave-lashed teas.  
 Bar. |

Look up-ward where the white gull screams,

CT sub.**p** misterioso      **mp**      **p**      **mp**      cresc.

What does it see that we do not see? Is that a star? or the

sub.**p** misterioso      **mp**      **p**      **mp**      cresc.

Bar. 6: What does it see that we do not see? Is that a star? or the

(cres.) --- mf dim. --- mp

CT | D (bb) B (bb) | B (bb) B (bb) | B (bb) B (bb) B (bb) B (bb)

Tamb that gleams On some out-ward voy-ag-ing ar-go-sy,

(cres.) --- mf dim. --- mp

Bar. | D (bb) B (bb) B (bb) B (bb) | B (bb) B (bb) B (bb) B (bb)

Tamb that gleams On some out-ward voy-ag-ing ar-go-sy,

cres. --- 3 --- mp sf >

Ah! can it be We have lived our lives in a land of dreams!

sf > | D (bb) B (bb)

Ah! can it be We have lived our lives in a land of dreams!

CT | D (bb) B (bb) B (bb) B (bb) | P. ||(8) - - - - - - - - - -

How sad it seems.

TI | D (bb) B (bb) B (bb) B (bb) | P. ||(8) dolce >

Sweet, there is noth-ing-left to

Bar. | D (bb) B (bb) B (bb) B (bb) | P. ||(8) dolce >

How sad it seems. Sweet, there is noth-ing-left to

TI | D (bb) B (bb) B (bb) B (bb) | P. ||(8) f >

say — But this, that love is ne-ver lost, Keen win-ter

Bar. | D (bb) B (bb) B (bb) B (bb) | P. ||(8) cresc. f >

say But this, that love is ne-ver lost, Keen

dim. --- ff >

stabs the breasts of May whose crim-son ro-ses burst his

(cresc.) --- ff dim. --- f dim. --- ff

win-ter stabs the breasts of May whose ro-ses burst his

TII      *f*      *cresc.* - - - - - *f*      *dim.* - - - - -  
 frost, Ships tem-pest-tossed will find a har-bour in some

Bar.      *mf*      *cresc.* - - - - - *f*      *dim.* - - - - -  
 = frost, Ships tem-pest-tossed will find a har-bour in some

I      *mf*      *mp*  
 T      *cresc.* - - - - - *f*      *mp*  
 bay, — And so we may.

II      *cresc.* - - - - - *mp*  
 Bar.      *mf*      *cresc.* - - - - - *f*      *mp*  
 = bay, — And so we may. And there is noth-ing

TII      *mf*      *dim.* - - - - - *p*      *sub. mf*  
 And there is noth-ing left to do But to kiss once a---gain, and part,

Bar.      *mf*  
 = left to do But to kiss once a---gain, and part, Nay,  
*sub. mf*      *cresc.* - - - - - *f*      *mp*  
 Nay, there is noth-ing we should rue, I have my beau-ty, —

Bar.      *cresc.* - - - - - *f*      *mp*  
 = there is noth---ing we should rue, I have my beau-ty, —

TII      *mf*      *fsub.*  
 you your Art, Nay, — do not start, One world was

Bar.      *mf*      *fsub.*  
 you your Art, Nay, — do not start, One world was

Handwritten musical score for two voices in 6/8 time. The score consists of four staves of music. The first two staves begin with a forte dynamic (ff) and a fermata. The third staff begins with a crescendo (cresc.) followed by a forte dynamic (f). The fourth staff begins with a crescendo (cresc.). The lyrics "Like me and you." appear above the first two staves, and "not e-naugh for two Like me and you." appears below the third and fourth staves. Dynamic markings include ff, pp, cresc., f, mp, and dim.

Like me and you.

Like me and you.

not e-naugh for two Like me and you.

not e-naugh for two Like me and you.

Nº 3 "My Voice" (text by Oscar Wilde)  
(Duration: 2'25")

(Duration: 2'23")

Moderato (m.m. d.=80)

Tenor II (TII) 8:16 *cresc.* *poco* a *poco* - - - - -

With-in this rest-less, hurr-ied, mod-ern - - - - -

Bar. 9:12 *bb* *cresc.* *poco* a *poco* - - - - -

With-in this rest-less, hurr-ied, mod-ern - - - - -

= *f* *mp* *cresc.* - - - - -

world We took our hearts' full blea---sure, - - - - -

= *f* *mp* *cresc.* - - - - -

world We took our hearts' full blea---sure, - - - - -

= *sfdim* *sfz dim* - - - - -

- You and I, you and

= *sfdim* - - - - -

- You and I, you and

Clef Change: G Clef

CT 8:16 - - - - - And now the white

Tenor II 8:16 - - - - -

I - - - - -

Bar. 9:12 d. 8:16 - - - - -

I - - - - -

= And now the white

CT 8:16 *cresc.* f = *mf* *cresc.* - - - - -

sails of our ship are furled, - - - And spent the

Bar. 9:12 *cresc.* f *mf* *cresc.* - - - - -

sails of our ship are furled, - - - And spent the

(cresc.) f dim... mp > p  
 GT 612  
 1ad--ind of our ar--gos--y.  
 Bar. 612  
 (cresc.) f dim... mp > p  
 1ad--ing of our ar--dos--y.  
 TI 612  
 where--- fore my cheeks be--fore their time  
 Bar 612  
 Where-fore my cheeks be--fore their time  
 TI 18  
 are wan, For ve-ry weep---ing is my glad--  
 Bar. 18  
 are wan, For ve-ry weep---ing is my glad--  
 I 18  
 ness fled, Sorr-ow has pa---  
 T 18  
 II 18  
 Sor---row has pa--  
 Bar 18  
 (dim.) mb  
 --ness fled,  
 I 126  
 T 126  
 led my young mouth's ver-mi---li---on, And  
 II 126  
 --led my young mouth's ver-mi---li---on, And

I (C) Ru---in\_ draws \_ the cur---tains of \_ my bed, \_  
 T { 18  
 II (C) Ru---in draws \_ the cur---tains of \_ my bed, \_ dim.  
 =  
 CT (C) But all this crowd-----  
 I (C) pp.  
 T { 18  
 II (C) my bed.  
 =  
 CT (C) But all this crowd-----  
 I (C) ff.  
 T { 18  
 II (C) my bed. But all this crowd-----  
 CT (C) (ff) f.  
 T { 18  
 II (C) ed life, this crowd-ed life has  
 CT (C) cres.  
 T { 18  
 II (C) ed life has been  
 CT (C) ff.  
 T { 18  
 II (C) been to thee No more than lyre, or  
 CT (C) f.  
 T { 18  
 II (C) to thee no more than lyre, or  
 CT (C) ff.  
 T { 18  
 II (C) iute, or subt-le spell dim.  
 I (C) ff.  
 T { 18  
 II (C) iute, or subt-le spell of vi-ols,  
 =  
 CT (C) ff.  
 T { 18  
 II (C) iute, or subt-le spell of vi-ols,



**—16—**  
**Nº 4 "Our Voices"** (Texts: "Her Voice" & "My Voice" by Oscar Wilde)  
(Duration: 2'26")

Moderato (M.M. L.=80)

C-T The wild bee reels from bough-to bough With his furr-y coat and his  
I The wild bee reels from bough-to bough With his furr-y coat and his  
T With---in this rest---less,  
Bar With---in this rest---less,  
gau-zy wing, Now in a li-ly-cup, and now Sett-ing a  
gau-zy wing, Now in a li-ly-cup, and now Sett-ing a  
hur---ied, mod---ern world We took  
hur---ied, mod---ern world We took  
jac-inth bell a-swing In his wan-der-ing; Sit  
jac-inth bell a-swing In his wan-der-ing; Sit  
our hearts' full plea-----sure, You  
our hearts' full plea-----sure, You

A handwritten musical score for voice and piano. The score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The music is in common time, with a key signature of three flats. The vocal part includes lyrics in a mix of English and Italian. The piano part includes dynamic markings like *cresc.*, *mf*, and *dim. poco*. The score is divided into measures by vertical bar lines and includes repeat signs and endings. The vocal part starts with "clo-sser love:" and continues through several measures of lyrics, ending with "now". The piano part provides harmonic support throughout the piece.

clo-sser love: It was here I trow I  
clo-sser love: It was here I trow I  
and I You and  
and I You and  
made that vow, And now  
made that vow, Swore that two lives should be like  
I, Swore that two lives should be like  
I, And  
the white sails  
one as long as the sea-gull loved the sea, As long as the  
one as long as the sea-gull loved the sea, As long as the  
now the white sails



*mf*

12 Sway and sway in the sum-mer air, Here in the vall-ey ne-ver a breeze

12 --fore my cheeks be-fore their time

12 Sway and sway in the sum-mer air, Here in the vall-ey ne-ver a breeze

--fore my cheeks be-fore their time

leggiero cresc.

Scatt-ers the thi-stle-down, but there Great winds blow

are wan, For ve-ry

leggiero cresc.

Scatt-ers the thi-stle-down, but there Great winds blow

are wan, For ve-ry

*f* dim. *mp* *mf* *mf sub.*

fair From the might-y mur-mur-ing mys-ti-cal seas, And the

cresc. un poco *mf* *dim.*

weep-ing is my glad-ness fled,

*f* dim. *mp* *mf* *mf sub.*

fair From the might-y mur-mur-ing mys-ti-cal seas, And the

cresc. un poco *mf* *dim.*

weep-ing is my glad-ness fled.

f sub.  
 wave-lashed leas. Look up-ward where the white gull screams  
 Sor-row has  
 wave-lashed leas. Sor-  
 row.  
 Look up-ward where the white gull screams,  
 What does it see that we do not see? Is that a star? or the  
 pa---led my young mouth's  
 has pa---led my young mouth's ver---  
 What does it see that we do not see? Is that a star? or the  
 lamp that gleams On some out-ward voy-ag-ing ar-go--sy,  
 ver---mil---i---on, And Ru---in---  
 mi---lion, And Ru---in---  
 lamp that gleams On some out-ward voy-ag-ing ar-go--sy,

mf dim.....mp      cresc. .... 3 ..... mf

Ah! can it be we have lived our lives in a

draws the curtains of

draws the curtains of

mf dim.....mp      cresc. .... 3 ..... mf

= Ah! can it be we have lived our lives in a

(cresc.) f      dim. pp

land of dreams! How sad it seems.

my bed, my bed.

my bed, my bed.

land of dreams! How sad it seems.

- - - - - But all this crowd - - - - -

Sweet, there is nothing left to say But this, that

But all this crowd - - - - -

Sweet, there is nothing left to say But this, that

ed life, this crowd-ed life  
 love is ne-ver lost, Keen win-ter stabs the-breasts of  
 ed life has  
 = love is ne-ver lost, Keen win-ter stabs the  
 — has been to thee No  
 May Whose crim-son ros-es burst his-frost, Ships  
 been to thee no more  
 = breasts of May Whose ros-es burst his frost, Ships  
 more than lyre or lute,  
 tem-pest-tossed Will find a har-bour in some  
 than lyre or lute,  
 tem-pest-tossed Will find a har-bour in some

(cresc.) - - - - - mf —————— mp ——————  
or subt-le spell —————— of  
bay, And so we may.  
(cresc.) —————— mf ——————  
or subt-le spell of vi-ols.  
bay, And so we may. And  
vi- ols, or  
Spell of vi- ols, or the mus- ic  
And there is no-thing left to do But to kiss once a-  
there is no-thing left to do But to kiss once a-gain, and  
the mus- ic, or the mus- ic of  
of the sea that sleeps a mi- mic  
—gain, and part, Nay, there is no-thing we should rue, I have my beau- ty,  
part, Nay, there is no-thing we should rue, I have my beau- ty, —



Nº 5 "Third Sonnet to Olive" (text: Lord Alfred Douglas)

Allegretto semplice  
(m.m.  $\text{♩} = 128$ )

(Duration: 1'19")

The musical score consists of six staves of handwritten music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score is in common time (indicated by '8'). The key signature changes between G major (two sharps) and E major (one sharp). The vocal part includes lyrics in parentheses, such as 'Long ago you lived in Italy, You were a little princess in a state'. Various dynamics are indicated throughout the score, including *mf*, *mp*, *f*, *cresc.*, and *dim.*. The piano part features harmonic patterns and sustained notes.

Long a-go you lived in I-ta-ly, You were a  
Long a-go you lived in I-ta-ly, You were a lit-tle prin-  
Where all things sweet and strange  
Where all things sweet and strange did-  
lit-tle prin-cess  
--cess in a state  
did con-gre-gate, And in your eyes was hope or  
con-gre-gate And in your eyes was hope or

me---mo-ry- Or wist--ful pro-bhe-cy of \_\_\_\_\_ things to  
 me-- mo-ry

Or wist---ful, wist---ful pro-bhe-cy of

be; You gave a child's blank "no" to prof-fered fate

You gave child's blank "no" to prof-fered fate

things to be;

things to be; You gave a child's blank "no" to

Leav-----ing torn-

Then be-came grave, and died im-ma-cu-late

Then be-came grave, and died im-ma-cu-late

prof-fered fate Leav---ing

*mb* *mf* *mf* ← d. = d. → =  $\frac{m.m.}{124}$

hearts — and bro---ken min--strel-sy.

*mf* *mb* *mf* Leav-ing torn-hearts — and bro-ken min-----strel-sy.

*mb* *mf* torn hearts and bro-----ken min--strel---sy.

*mf* But Love that weaves the years on Time's slow loom Found you a---

*mb* But Love that weaves the years on Time's slow loom Found you a--

*mf* fash-ioned and grown To your old like-ness in

*mb* fash-ioned and grown To your old like-ness in

*mf* -gain, re-born,

*mf* -gain, -re-born,

these — har---sher lands; — And when life's day was shad-owed in deep  
these — har---shet lands; — And when life's day was shad-owed in deep—  
When life's day was shad-owed in deep—  
When life's day was shad-owed in deep—  
gloom, You found me wan-der-ing, heart - sick and a-----  
gloom, You found me wan-der-ing, heart - sick - and a---  
gloom, You found me wan-der-ing, - heart - sick - and a----  
gloom, You found me wan-der-ing heart - sick and a----  
- lone, And ran to me and gave me both your hands.  
- lone, And ran to me and gave me both your hands.  
- lone, And ran to me and gave me both your hands.—  
- lone, And ran to me and gave me both your hands.

# The Clive Strutt Books of Madrigals

**Book I:** *For Music* (1968) - Texts: Oscar Wilde.

**Book II:** *Wind Flowers:* (1968) – Texts: Oscar Wilde

**Book III:** *Flowers of Gold:* (1968) – Texts: Oscar Wilde.

**Book IV:** *Flowers of Gold Sonnets:* (1968) – Texts: Oscar Wilde.

**Book V:** *Magdalen Walks* (1968) – Texts: Oscar Wilde.

**Book VI:** *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas.

**Book VII:** *Requiescat* (1984) – Texts by Oscar Wilde and Lord Alfred Douglas.

**Book VIII:** *Voces Intimae* (1993) – Texts by Oscar Wilde and Lord Alfred Douglas. There are two versions of this book, one for SATB and one for countertenor, two tenors and baritone.

**Book IX:** *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphonary, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (Coptic Gnostic manuscript from the Nag Hammadi Library, 1945). Forthcoming, not yet released.

**Book X:** *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes and Thomas Gordon Hake. Forthcoming, not yet released.

**Book XI:** *Carmina Silvicola* (2016) – Texts: Alfred Noyes.  
Forthcoming, not yet released.

**Book XII:** *PROPEMPTICON: Songs of Farewell* (2016) – Texts: Richard Watson Dickson, George Wither, George Herbert, Christopher Marlowe, Sir Walter Raleigh, Christina Rossetti, Algernon C. Swinburne, Samuel Daniel, John Fletcher, H. Austin Dobson and W. E. Henley.  
Forthcoming, not yet released.